

Response to Judith A. Jellison's "How Can All People Continue to Be Involved in Meaningful Music Participation? "

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Introduction

Our topic addressing "How can *all* people continue to be involved?" presupposes that at one time "all people" have been involved in some form of meaningful music participation. I would suggest that, although it has been an historic goal of music education, we have failed to successfully provide meaningful music participation for all people. Our question rather should be, "How can we provide meaningful musical experiences so that all people will seek to continue music participation in later life?"

As indicated in the introduction of the paper, the main issue is about "learning" and what knowledge is needed to function in adult life. My response will address this aspect of learning to identify current trends in adult music activities; describe how to positively impact adult choices of music activity; and describe what may be or should be our curriculum challenges in the future. As Judith Jellison has stated, "Education is intended to improve the quality in life." Therefore, all that is learned should have some direct implication for the quality of one's activities in later life. As it places the emphasis on the development of skills needed to function effectively as an adult, I like very much Jellison's use of the language "adults and future adults."

When one looks at the study of other disciplines, it is apparent that there is a direct correlation between what is learned as a future adult and its implication and application for adult life. For example, the study of languages provides the foundation and tools needed to negotiate the languages; the study of math gives one the tools that will be used in day-to-day function for adding, subtracting, multiplying, and dividing. The study of health and physical education gives students the information and exercise skills needed to

function as healthy adults. There is no separation between adult discipline needs and in-school preparation; nor is there a separate terminology that differentiates between in-school subjects and out-of-school application. Use of the terms "school athletics," "school English," "school math," or "school dance," are avoided, but rather dance, art, English, math, athletics, etc., are used. It is only in the study of music that specific kinds of music are known as "school music," separate from other music with which students may participate as adults. The line drawn between what we define as school and nonschool music may be fundamental to the difficulty that adults have in connecting "school music experiences" with music activities in later life. In other words, school music experiences have frequently neglected large areas of music making and music expression and have consistently not only failed to validate these but have in many cases relegated them to areas that seem to be less desirable and unimportant. Hence, when many adults have the opportunity to participate in music, they do not relate school music activities to adult music involvement, opportunities, and activities.

School to Adult Life

The MENC document *Opportunity-to-Learn Standards for Music Instruction. Grades PreK-12* appropriately identifies the participation of music in adult life as the ultimate goal for music education experiences: "[I]t is important to note that the ultimate objective of all standards, all music curriculums, and all school personnel is to help all students gain the broad skills and knowledge that will enable them to function effectively as adults and to contribute to society in today's world and tomorrow's."¹ As the ultimate goal of music education, the all important and encompassing concept is, therefore, to identify those skills and experiences that are important building blocks on which to structure adult music experiences. We must look at the kind of music involvement of adults today; interview adults who either participate or do not participate in music and identify reasons for their choices; and study the industry data that reflects present and future adult music involvement experiences. We must be cautious in validating any present or projected adult music experience and speedily work to join the concept of school music experiences with all music experiences.

Jellison writes eloquently and forcibly in presenting a philosophy regarding the focus of music instruction as means for preparing future adults for adult music making. Inherent in this philosophy are a number of questions that I think should be raised:

1. What are the present music-making activities of adults?
2. Is there a projection that these activities will significantly change in the future?
3. If not, what can music education professionals do to make those music activities more meaningful?
4. If so, what are the new activities in which adults will be involved, and what instruction can be provided to make instruction more meaningful?

I would argue that presently, most adults' music activities do not include performing music; attending concerts; creating music (composing, arranging, improvising); analyzing music; conducting music; not even listening to music. Rather, I think the major music activity of most adults is the "hearing of music." Because we in music education have identified very specific skills that we feel should be exhibited when one is engaged in meaningful listening activity, I use the word "hearing" to differentiate this activity from listening. We, as music educators, list the following as appropriate skills that demonstrate meaningful listening:

- Listen to, *analyze*, and *describe* music
- *Demonstrate perceptual skills* by moving and by answering questions
- Use *appropriate terminology*
- Identify the *sounds of a variety of instruments*
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music
- Describe specific music events
- Analyze the *uses of elements*
- Demonstrate knowledge of the basic principles
- *Analyze aural examples*
- Demonstrate extensive knowledge of the technical vocabulary
- Identify and *explain compositional* devices and techniques
- Demonstrate the *ability to perceive and remember music* events by describing in detail significant events occurring in a given aural example

- *Compare ways* in which musical materials are used in a given example
- Analyze and describe uses of the elements of music
- *Identify simple music forms*
- Use *appropriate terminology* in explaining music
- Describe specific music events in a given aural example
- Analyze elements of music in aural examples representing diverse genres and cultures

Hearing, on the other hand, can be described as the first or second level of the Affective Domain: Receiving and Responding, which is defined by Bloom & Associates as follows:

- "At a minimum level we are here describing the behavior of being willing to tolerate a given stimulus, not to avoid it."
- "It involves a neutrality or suspended judgment toward the stimulus."
- "Given the opportunity to attend in a field with relatively few competing stimuli, the learner is not actively seeking to avoid it. At best, he is willing to take notice of the phenomenon and give it his attention."
- "Concerned with responses which go beyond merely attending to the phenomenon."
- "Sufficiently motivated that he is not just willing to attend, but perhaps it is correct to say that he is actively attending."
- "Committing in some small measure to the phenomenon involved. This is a very low level of commitment."
- "In doing something with or about the phenomenon besides merely perceiving it."²

Hearing, at this level, requires minimal personal emotional involvement, and seldom does the individual have to demonstrate any personal responses. Now, granted there are various levels of hearing, some of which can be extremely meaningful and can be described at the Bloom areas of Valuing. However, one does not have to operate at the higher level to participate in enjoyable hearing experiences. Therefore, in order for us to help all future adults have more meaningful experiences, we must help them develop better hearing skills, which we *hope* will lead to listening.

Using the Bloom Affective Domain taxonomy as our guidepost, the listening standards to which we would hope to bring our pre-adults would be in the higher levels of Responding and the category of Valuing. However, we seldom teach value for all music listening, hearing, or participating experiences, but rather for specifically prescribed "school music" activities. If our music instruction is to lead to enjoyable adult musical activities, and a "satisfaction in response" is a desired musical behavior, we should be less concerned with the musical genre that produces that satisfaction and more concerned with enabling students in gaining the requisite skills to function and react musically, regardless of music genre.

The Data

As we are well aware, the pre-adult and adult worlds are bombarded with various musics, which present many hearing and listening opportunities. The plethora of music that is programmed for pre-adults and adults is too numerous to mention here. However, I do believe that these two or three examples may conservatively serve our purpose.

1. The radio industry has created many hearing experiences for individuals as they are involved in a variety of activities. We have such terms as "drive time radio," "work time radio," all of which include specific types of music to attract specific types of audiences and responses.

2. The term "easy listening music" moves directly to the concept of hearing as opposed to listening. It lets the prospective audience know that few listening skills are needed to participate in this music activity; the mind can therefore concentrate on other "more important" activities. This is not all bad. Many of us, present company included, frequently use a variety of musics as background to other activities. Personally, I have classical music playing in my office (probably a surprise to those of you who know of my jazz involvement). This creates an ambiance for me that makes it an extremely pleasant and productive working environment.

3. The popularity of TV channels dedicated to specific music genres is further evidence of the great "needs" for and interest in music of pre-adults and adults alike. MTV, VH1, BET and CMTV are each developed to meet the hearing needs of specific

publics. Where are the like channels for other music, or should these outlets reformat their offerings to be more inclusive?

Data reported in "American Attitudes towards Music 1997," an executive summary of a survey conducted by the Gallup Organization for NAMM, show that 84% of those surveyed felt that music is a very important part of their life; that music is a good hobby (95%); and that music brings the family together (82%). A number of those surveyed agreed that playing a musical instrument (84%) is fun and playing a musical instrument provides lifetime enjoyment (96%).³ These attitudes are reinforced when one looks at the product retail sales from 1990 to 1998 as reported by NAMM. With the exception of fretted products (guitars, etc.), where there was a slight decline in the amount of revenue between 1997 and 1998, all categories of product sales, from drum machines to sound reinforcement, showed significant increases over the previous year.⁴ Comparing that to historic data, over the past ten years, we see a great increase (sometimes fourfold) in the expenditures for products used for making and participating in music. The 1998 figures reported by the National Association of Recording Arts & Sciences and the consumer products associations mirror those of NAMM and show consistent increases in revenues for the sales of records, CDs, and tapes (12.2 billion) and of equipment (10 billion). All of these studies show an increasing interest in music participation and a demand for music-related products and activities. *More and more adults are seeking more and more experiences in music.*

The most telling numbers are reflected in the NAMM report, which indicates that of the 6.5 billion dollars in manufacturing shipping for the 1997-98 year, 804 million dollars were spent on fretted products (electric guitars, acoustic guitars, banjos, etc.) and 833 million dollars were spent on sound reinforcement equipment. For acoustic instruments (wind, percussion, and stringed instruments), as well as printed music—all of the stronghold of music education—the numbers reported were much smaller.⁵ I feel that the implications are clear; if we plan to more effectively meet the demands, interests, and needs of adults, we need to change/expand instructional opportunities and offerings for pre-adults. The following findings in the report "American Attitudes towards Music 1997" bear special notice:

- Of the total number of former players, 55% stopped playing before the age of 18 and 24% stopped before the age of 35. Of the total number who currently play, 33% are aged 15 to 17, 24% are aged 35 to 49, and 19% are aged 50 and older. Piano and guitar are played by larger portions of children age 5 to 17 (and adults) than any other type of instrument.
- A large majority (84%) of people who played instruments or who were former players, first learned to play between the ages of 5 and 14; a smaller proportion began the studying of instrumentals after the age of 14 (23%), and over the age of 16 (6%).⁶

Although the NAMM report shows continuous growth in the instrumental market, it does not show that growth in what is indicated as the school music market (brass, woodwind, and stringed instruments). I concur with Jellison that it appears adults often discontinued what they studied as students in school and they are not listening to the classical music they may have heard in their music classrooms. They are also not attending classical concerts and opera but are increasing their attendance and appreciation for other music experiences; i.e., CDs and videotapes, television, and nonclassical concerts.

In a 1993 article, "Personal Observations on Integration and Music Programs," I investigated the lack of participation of African American students in post-integration music programs. I looked, historically, at the number of black students who participated in instrumental programs in pre and post-segregated environments in the South. Although, most of the content of the article may be irrelevant to this discussion, some specifics have credence for this topic.

Black students are quite active in music outside of the school's music programs; there are no indicators that Blacks have lost interest in making and learning music, in fact, the numbers reflect the opposite.... Black students have found a variety of non-school related activities to which they can receive music instruction, such as community music schools, churches, music stores, local private teachers, and self-instruction. These "in parallel schools" provide teaching and learning outside the formal education setting. Maybe this is an example of how music education can remain attractive to students and how music education should be undertaken. Two well known ones of school programs that have had great results are those offered through Jazz Mobile in New York City and the Association for the Advancement of Creative Musicians (AACM) in Chicago. These

programs retain many of the qualities that made many pre-integration black music programs so successful:

- Needs and accessibility
- Effective, sensitive, culturally aware and broadly trained music teachers
- Relevant, open and rigorous curriculum and
- Strong black community identity and or support⁷

The point made in that article was that many music programs failed to meet the needs of their constituency, who had been actively involved in school music programs during pre-integration but found the offerings wanting in post-integration settings. A similar parallel can be drawn for some current music education programs that fail to connect with students in any meaningful ways, causing students to seek their music training and activities external to the schools.

I don't foresee (with my crystal ball) that there will be a significant change in the kinds of activities in which adults will be involved in the future. I feel that recorded musics will be the *number one* activity for adults for the future. So then, the most important question is therefore: "What kind of music experiences are needed for pre-adults to positively enhance the projected dominant music experience for adults?"

Transition

Jellison has defined transition as "the movement of individuals across a variety of school and nonschool environments throughout life" (p. 116). Hence, if this is to be used as a valued principal and foundation for the instruction of music, all students must participate in realistic school music experiences that are grounded in the principals of transition. "Planning for transition requires music experiences in schools that are directly referenced to contexts for music experiences valued for adulthood" (p. 121). Jellison cites examples describing the need and the uses of transition and how instruction based upon this concept would change to prepare for later life participation.

Of particular interest is the following: "If students, as a part of most classes, reviewed program guides for their local classical radio station and selected dates and times for listening, would they as adults, be more likely to listen to that station and lend financial support? . . . If students left elementary school and middle school having had a choir

(band/orchestra) 'big brother' or 'big sister' for several years and had, on several occasions each year, performed with the older students, would they be more likely to join and stay in their ensemble" (p. 123)? These questions lead me to think of four possible scenarios for different individuals and the manner in which transition, if used as the foundation for an approach for music to education, could have an important impact and effect on their participation and involvement in music. I feel that *any* involvement in music, not just classical music and other forms of the European tradition, can be meaningful and valuable, and that it is incumbent upon us in music education to find ways to help students, and then later, adults, find value in the many varied music experiences that are available.

1. Individual #1 studied piano from the age of 5 through high school. She served as a pianist for the local church and served to accompany fellow students from the school as they participated in solo contests. In high school she also performed with a "garage band," performing at weddings and various other kinds of events in the community. As an adult this individual has chosen to continue her participation in music, serving as a church organist and still finding the opportunity to serve as an accompanist for various community groups. Although very active in music throughout her life as a student, she did not benefit from the music instructional programs in the school system, other than her participation in mandatory general music instruction in the elementary grades. She sees no connection to her present music activities and the school music program in which she participated.

2. Individual #2 was a band student. This individual began participating in band in the fourth grade, started first with mellophone and graduated to performing on baritone horn. He continued this activity throughout high school by switching to mellophone again in the marching band program in college. Since graduating from college, he has not participated in any music activities, nor has he attended any band concerts in the local community. Now he is the parent of two children who are actively involved in sports, and the activities of this individual are aimed at supporting the sports activities of his children. When interviewed, he indicated he valued music and enjoyed performing, but failed to see a relationship between school activities and the present. With limited

opportunities for mellophone players as adults, he is an active music listener and has a large collection of rock and pop CDs.

3. Individual #3 is a vocalist who began participating in vocal music ensembles in elementary school. Frequently singled out as an individual with good range and pitch and with strong musical qualities, he was a highly sought feature soloist and performer. As a student, he participated in elementary and high school choirs and in musicals and continued those activities into his adult life, seeking out community choral and church groups. Actively involved in music all his life, he has excellent musical memory and is able to "catch on" very quickly; however, he is unable to read music. He feels that music has been a very valuable part of his life and continues to seek out a variety of music opportunities and activities. He attends choral concerts and has a growing classical (vocal) CD collection.

4. Individual #4 is a self-taught musician. Having developed interests in rock music, he was drawn to the guitar. As guitar instruction was not available in the school setting, he taught himself and sought some evening instruction from music stores, private teachers, etc. He has developed strong skills in a specific genre and is felt to be a rather strong player in that area. Although never having learned to read music, he has wonderful improvisational skills and a very "good ear" for music. Throughout high school and after, he participated in various "garage bands" and has continued this activity as an adult. He frequents rock concerts, buys CDs of rock music, and listens to rock radio. Now a successful attorney, he has participated in adult rock-and-roll camps. He feels that music is a valuable component in his life, but sees no direct relationship to the instruction he received in school and the activities in which he is presently engaged.

How would transition have been helpful and meaningful to any of the above individuals? How could their schools' music programs have better served them as adults? Did those programs serve any of them properly?

According to Jellison, the support of transition "comes from educational research on transfer of learning and from the application of this research to models that have been used successfully in education" (p. 124). In order to increase the possibility for transfer from in-school music experiences to "useable" out-of-school music skill, the author suggests that students must:

- (1) participate in music experiences and learn skills and knowledge that are similar to music experiences, skills, and knowledge that are valued for adults";
- (2) "have frequent opportunities to practice the same skills and tasks, and apply the same knowledge using numerous and varied examples in multiple contexts";
- (3) "learn fewer things more deeply and thoroughly"; and
- (4) "learn meaningful principles rather than isolated facts and skills" (p. 124).

Further, she identifies four transfer-of-learning principles, derived from the research literature, that can and should be used in a transition approach to pre-adult music education that should lead to meaningful activities and involvement for adults. Let's examine the four principles in relation to the four adult cases above and see how the transition approach for transfer of learning might have been of help to their adult music activities.

"Principle #1. The more similar two situations are, the more likely that learning in one situation will transfer to the other situation" (p. 125).

For all practical purposes, it appears that Individual #1 was well served by her pre-adult music education. The music with which she was involved as a child is, by and large, the music with which she is participating as an adult. She has continued to seek out performing experiences on piano and feels very strongly that the foundation laid in her piano study has led to her success as an adult pianist. However, the piano experiences she had as a pre-adult were external to the school music program. She has indicated very affirmatively that she sees no relationship between what she learned in school music (i.e., general music programs) and her present involvement in music. In order for the school music program to have had any impact on her present activities, piano instruction should have been included in her school music program. Ways of including the study of piano, in a meaningful way for large number of students, need to be investigated so that these students (who presently get their instruction outside the school) can participate in the school's music program. Granted there are opportunities for accomplished pianists to serve as members of jazz ensembles, accompany the school choirs, and accompany the

solo ensemble festivals; however, ongoing activities like those available for instrumentalists and vocalists are not available for pianists in the school's music program.

Individual #2 appears to have been served well by his pre-adult experiences. That they were valued is seen in his continued participation through college. It appears, however, that he feels there is no place for adult baritone horn or mellophone players. This is indicative of the belief, held by many adults, that the music and instruments associated with school band programs exist only for pre-adults, as one sees very few professional role models performing on many of the school band instruments. The lack of pop and rock music as part of his high school and college band performance serves as an additional indicator of the lack of similarities between the music experiences and activities of pre-adults and those to which this individual was drawn as an adult. Part of the reason for reduction in pre-adults playing brass instruments is the absence of popular role models performing on these instruments. At the same time, because of the large number of saxophonists in popular music, there has been a consistent growth of the popularity of this instrument. Another example can be drawn from my own teaching. As a music teacher during the '60s, I found it very difficult to convince students to play bass clarinet. It was very fortunate when Benny Mauphin, a rising jazz star, made bass clarinet one of the instruments of his arsenal. His recording with Miles Davis on the historic "bitches brew," and the use of bass clarinet on this and subsequent recordings, through the late '60s and early '70s, was helpful in attracting students to play the bass clarinet.

Individual #3 gives music education a homerun. The music experiences and activities he experienced as a pre-adult continue to be those musical activities to which he is drawn as an adult. His great interest in choral and classical music is a direct reflection of the experiences and exposures that he had as a pre-adult. The only concern I would have is whether or not the music program was broad-based enough to have provided exposure to a variety of choral performing activities, including mandrigals, swing choir, jazz choir, pop, quartet singing, etc., so that, as an adult, he would have more choices from which to select his ongoing music activities.

Individual #4 appears to be one of the great failures of our educational system. As a pre-adult, this individual was drawn to music, sought out opportunities in which to perform, and made music a priority. There were no experiences or specific instruction

within our school's system to accommodate him. Hence, he developed his skills on his own and through the help of out-of-school instructional opportunities. He has continued to seek out these experiences and has developed rather strong skills independent of the school music program.

"Principle #2. The more frequent the opportunities to practice a skill or demonstrate knowledge using numerous and varied examples, the more likely it is that learning will transfer to new situations" (p. 126).

All four individuals needed many opportunities to demonstrate their skills in a variety of music styles. Individual #1 could have benefited greatly from performing with school choirs, piano ensembles, and jazz and pop ensembles and the accompanying of groups to develop other skills and to be exposed to a plethora of musics. Individual #2 would possibly have continued as a performing musician had he had varied musical offerings in his music education. Individual #3 benefited greatly through being afforded the opportunity to demonstrate his knowledge with varied examples. I would, however, suggest that a wider music offering should have been available. Individual #4 sought out and created his own opportunities to demonstrate his knowledge with varying performance opportunities and venues independent of the school music program.

"Principle #3. The more deeply and thoroughly something is learned, the more likely it is that learning will transfer to new situations" (p. 126).

As Jellison has indicated, "Learning to perform, discuss or analyze only a few pieces of music well is not the same as learning a skill or knowledge. In some situations, students practice and learn a limited repertoire throughout the school year or can discuss and analyze only a few pieces heard in class. Learning to perform particular pieces well can be important at times, but skills and knowledge will be acquired only when students have frequent opportunities to practice, when practice is efficient, and when practice involves numerous and varied examples in a motivating environment" (p. 127). Of our four individuals, it appears that only Individuals #1 and #3 were placed into environments that enhanced their musical development according to the concepts of Principle #3. Outside of the school community, Individual #1 spent a sufficient amount of time in

developing her skills within a variety of settings and was exposed to a vast amount of different literature so that she could function in a variety of musical settings both as a pre-adult and adult. Individual #3, although performing in a very narrow scope, was exposed to a wide array of literature within that scope and consequently developed rather significant skills that led to meaningful adult music experiences. Individuals #2 and #4, on the other hand, appear to have not had experiences that were deep and thorough in their preparation. For Individual #2, the steady diet of band music, although enjoyable as a pre-adult, was limited and did not carry over to adult life. Individual #4, self-taught and self-directed, did not have the benefit of meaningful exposure to a wide array of musical examples; therefore, his scope of music activities was limited.

"Principle #4 Meaningful principles will more easily transfer to new situations than rote learning of isolated facts and skills" (p. 127).

Again, it appears that Individuals #1 and #3 are the "winners"; while Individuals #2 and #4 are not necessarily losers, they could have had more meaningful experiences as adults if the precepts of Principle #4 had been followed when they were pre-adults. We are well aware that in too many cases, specifically in choral music, a large amount of note learning takes place. Although this may expedite the rehearsal, this does not give the preadult the kind of universal skills that can be used in later adult life for lifelong music making. Although they lack music reading skills, Individuals #3 and #4 still appear to have high-quality adult music experiences. Granted these experiences could have been even higher had music reading been a part of the learning process as pre-adults.

Conclusion

I feel that the concept of transition, within the principles of transfer learning, has important implications for music learning for future adults to create meaningful experiences as adults. I am concerned that some of the aims we describe in music education are much too narrow. They do not relate to the whole spectrum of music. If we as music educators are interested in elevating the quality of musical life in America, then our concerns should be with the quality and inclusion of all music making as opposed to a very narrowly defined "school music" genre.

In a recent *Jazz Times* article on the "Yellow Jackets," Bob Mintzer, the woodwindist of the group, stated the following:

I'm not a purist. I never have been. I'm highly impure. I've always liked playing all kinds of music. When I used to do a lot of freelance work in New York, on a given week, I might play with the New York Philharmonic on Sunday, with the Vanguard Orchestra on Monday, and a punk band on Tuesday, and free jazz on Wednesday. I tell young players that "You're crazy not to take a broad approach to this business, because it just means you'll be working a lot more." The players who seem to work a lot, who are in demand, are guys who have a large vocabulary. That comes from being fairly open-minded about music.⁸

Back to our original question, "How can all people continue to be involved in meaningful music participation," and how can we make all music education experiences meaningful for later life? I feel, we start first by ensuring that all people receive some form of music instruction in school; that we base this instruction upon the concept of transition and use the principles of transfer of learning for transition; that we provide learning experiences that help develop better "hearing skills" regardless of genre; that we expose our future adults to varied and diverse musical styles; and last, that we embrace all forms of music making and set as our goal the rise in the quality of the music in America. This includes embracing and valuing rap, rock, funk, jazz, classical, gospel, country, bluegrass, etc. As Libby Larsen has stated in her keynote speech to this symposium, "Music is very generous, as it allows us to do anything with it."⁹ However, we in music education can be very stingy, as we put limits on what we let students do with and experience in it!

Again from Larsen, "It is okay for all roads not to lead to Mozart" as long as the roads lead to good-quality musical experiences for lifelong music exploration.¹⁰

There should be no separation between music and school music. Perhaps by the year 2020, we'll all get there.

Notes

1. Music Educators National Conference, *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12* (Reston, VA: MENC, 1994), v.
2. Benjamin Bloom et al., "Affective Domain," *Taxonomy of Educational Objectives* (New York: David McKay, 1964).

3. American Music Conference, "American Attitudes towards Music 1997," available from NAMM: The International Music Products Association.

4. John Maher, ed. *Music USA* (Carlsbad, CA: NAMM: The International Music Products Association, 1998).

5. Ibid.

6. American Music Conference.

7. Warrick Carter, "Personal Observations on Integration and School Music Programs," *Quarterly Journal of Music Teaching and Learning* 4, no. 2 (Summer 1993): 5 - 11.

8. Josef Woodard, "Yellow Jackets: Educating the Ear," *Jazz Times* (October 1999): 22-32.

9. Libby Larsen, "Music Instruction for 2020," speech presented at Vision 2020: The Housewright Symposium on the Future of Music Education, The Florida State University, 23-26 September 1999.

10. Ibid.